

“EL BODEGON”

AN EXHIBITION

Spanish Still Life Painting from the 17th to the 19th Century

“EL BODEGÓN”

AN EXHIBITION

Spanish Still Life Painting from the 17th to the 19th Century



RAFAEL VALLS LIMITED

OLD MASTER PAINTINGS

11 Duke Street, St. James,
London SW1Y 6BN
Telephone: 020 7930 1144
Fax: 020 7976 1596
Email: info@rafaelvalls.demon.co.uk

1st - 19th December, 2003



Lagasca, 28
28001 Madrid
Tel: 91 578 30 98
Fax: 91 577 77 79
Email: caylus01@correo.interlink.es

19th January - 13th February, 2004

opportunity was provided by the German exhibition *Stilleben in Europa*, a show that began in 1979 at the Wesfälisches Landesmuseum für Kunst, Münster and travelled to the Staatliche Kunsthalle of Baden-Baden in the following year.

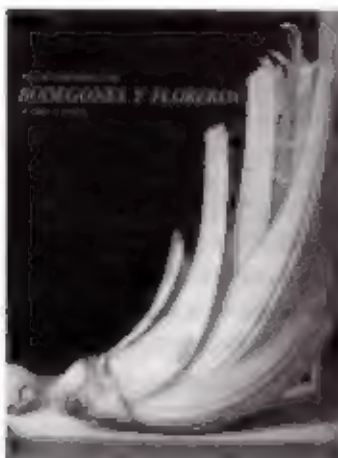


Fig. 2. Alfonso E. Pérez Sánchez, *Pintura española de bodegones y floreros de 1600 a Goya*, Madrid, 1983

Cavestany's example provided the inspiration for the exhibition *Pintura española de bodegones y floreros de 1600 a Goya*, organised by Alfonso E. Pérez Sánchez in Madrid at the end of 1983 (fig. 2). This exhibition of nearly 200 paintings aimed for a similar comprehensiveness within its historical parameters to that of Cavestany and drew on the most recent scholarship in the field. This was the greatest opportunity in recent times to see together such a wide range of still lifes of the Spanish school and was responsible for converting the present writer to a lifelong interest in the subject. In a show full of surprises, one of the most remarkable was Antonio de Pereda's compelling *Still Life with Walnuts* (cat. no. 66). Pérez Sánchez's exhibition catalogue offers a thoughtful account of the still life in Spain, that is addressed with the benefit of the author's unparalleled depth of understanding of Spanish visual art and culture.

This resulted in a text as full of insights as information, as can be seen in the particularly lucid and sensitive discussion of the possible meanings and symbolism of still-life paintings. This exhibition had an important international afterlife; Pérez Sánchez introduced Spanish still life to a Japanese audience in a version of the exhibition, *Pintura española de bodegones y floreros*, that was sent to Tokyo's National Museum of Western Art in 1992 and in 1997 he converted his exhibition catalogue into a book in French, *La nature morte espagnole du XVIIe siècle à Goya*.

The most important response to the Madrid still-life exhibitions was *Spanish Still Life in the Golden Age, 1600-1650*, organised by William B. Jordan and held at the Kimbell Art Museum in 1985 (fig. 3). In concentrating exclusively on the formative period of still-life painting in Spain, this exhibition gained in focus and depth, and succeeded the pioneering small show organised in America by José López-Rey in 1964 at The Newark Museum, *The Golden Age of Spanish Still Life Painting*. Jordan's exhibition comprised works of the highest quality and drew on the riches of United States collections, including a pair of unpublished still lifes at Dumbarton Oaks,



Fig. 3. William B. Jordan, *Spanish Still Life in the Golden Age, 1600-1650*, Kimbell Art Museum, 1985.

Washington, by a previously obscure artist, Cristóbal Ramírez de Arellano (active 1630s-40s). The show also devoted attention to the related theme of genre paintings, with works by Diego Velázquez (1599-1660) and his circle. The centrepiece of the exhibition, however, was the selection of still lifes by Juan Van der Hamen (1596-1631), the long-standing subject of Jordan's scholarly research. The catalogue still offers the best documented and most perceptive account of Van der Hamen's career and art in the context of still-life painting in the first half of the 17th century. Other strengths of the catalogue include Jordan's account of Juan Sánchez Cotán and his reconstruction of the personality and art of Juan Fernández, El Labrador (active 1630's), whose beautiful *Vase of Flowers* (cat. no. 24) was one of the highlights of the show and the last time this painting was exhibited in such a context. The catalogue also contains an innovative study of the collecting of still lifes by Sarah Schrorh, that reflects the growing interest in collecting studies during the 1980s.

William Jordan revisited the theme of early still-life painting in Spain in *La imitación de la naturaleza. Los bodegones de Sánchez Cotán*, a monographic exhibition devoted to the still lifes of Juan Sánchez Cotán organised at the Museo del Prado at the end of 1992. This exhibition celebrated the acquisition by the Prado of *Still Life with Game, Vegetables and Fruit* of 1602, the only known signed and dated still life by the artist, and was a rare occasion to see together in one room most of his still-life paintings. More recently, Jordan was the author of the handsome catalogue *An Eye on Nature. Spanish Still-Life Paintings from Sánchez Cotán to Goya* organised by the Matthiesen Gallery in New York in 1997.

In 1995, William Jordan and the present writer organised the exhibition *Spanish Still Life from Velázquez to Goya* at the National Gallery, London (fig. 4). This exhibition, in turn, prompted the Museo del Prado to showcase its own collection of Spanish still lifes in the same year in an exhibition *La belleza de lo real. Flores y bodegones españoles en el Museo del Prado, 1600-1800*. The London exhibition proved to be a revelation to the British public, who were more used to the still-life painting of Northern Europe. Juan Sánchez Cotán stole the show and viewers were rightly amazed by the apparent modernity of his works at the very inception of the genre in Spain. Accustomed as they were, perhaps, to thinking of Spanish art as almost exclusively religious in nature, critics seized on Sánchez Cotán's membership of the Carthusian order. This fact, combined with a general lack of familiarity with Spanish art history - still, unfortunately, little taught in Britain and Ireland - resulted in an exaggeration of



Fig. 4. William B. Jordan and Peter Cherry, *Spanish Still Life from Velázquez to Goya*, The National Gallery, London, 1995.

the apparent "monastic" dimension to his paintings. The accompanying catalogue reflects the combined research of both authors and discussion of a number of little explored areas in still-life studies, such as the influence of Sánchez Cotán, still-life painting in Valencia and the theme of flower painting. Much new documentary evidence incorporated in the catalogue was published in greater detail in the present writer's *Arte y naturaleza. El bodegón español en el Siglo de Oro* in 1999.

One of the great surprises of the London exhibition in 1995 was Antonio Pereda's *Kitchen Scene*, or so-called *Allegory of Lost Virtue* (cat. no. 31). It is appropriate that this major 17th-century Spanish genre painting was rediscovered in Britain, given the long-standing interest of British and Irish collectors in the genre paintings of Velázquez, to whom it had earlier been attributed, and those of Bartolomé Estéban Murillo (1617-82). Interest in Spanish still life in Britain and Ireland, however, has been sporadic and offers no parallel to the enlightened acquisition of such paintings by American public collections. This was illustrated by the exhibition *El Greco to Goya. The Taste for Spanish Paintings in Britain and Ireland* organised in 1981 by Allan Braham at the National Gallery, London. There is some irony in this, since the British diplomats in Spain in the 17th century, Sir Arthur Cottington and Arthur Hoppon, bought the still lifes of Juan Fernández, El Labrador directly from the artist. One of these, *Still Life with Apples, Grapes, Chestnuts and Acorns*, counts among the treasures of the royal collection. Another early Spanish still life, *Still Life with a Fish and Baskets of Fruit*, that was exhibited in the London exhibitions in 1981 and 1995, and whose pendant is exhibited in the present show, once belonged to the distinguished collection of William Stirling-Maxwell, whose name its so-far unidentified author bears. The inspired acquisition by the National Gallery of *Still Life with Oranges and Walnuts* by Luis Meléndez, was one of the highlights of the exhibition *Painting in Spain in the Later 18th Century* organised by Michael Helston in the gallery in 1989, in which the painting could be admired in the context of nine other works by the artist.



el Bodegón español
de Zurbarán a Picasso

Fig. 5. Francisco Calvo Serraller.
El bodegón español de Zurbarán a Picasso,
Museo de Bellas Artes de Bilbao, 1999.

In 1999, Francisco Calvo Serraller organised an adventurous exhibition *El bodegón español de Zurbarán a Picasso* at the Museo de Bellas Artes de Bilbao (fig. 5), that followed the development of the genre in Spain in great leaps and bounds from its beginning up to the 20th century. One of the most fascinating aspects of this show was the thought-provoking juxtaposition of old-master paintings and modern works. In recent years, however, our understanding of Spanish still life has been advanced as much by a number of important specialised exhibi-

tions. One of the most beautiful was the exhibition devoted to Tomás Yepes (c.1610-74) organised by Alfonso E. Pérez Sánchez in 1995 in the Centre Cultural Bancaixa, Valencia (fig. 6). The results of archival research by Benito Navarrete published in the catalogue also contributed considerably to our understanding of the artist's life and career. Yepes was greatly admired in his own day and has been a major rediscovery of our time. This exhibition demonstrated that not only is Yepes one of the most skilled and exquisite of painters, but maintained the interest of his patrons and collectors with his expertise in flower painting and a range of different still-life types.

The scholarly attention devoted to the theme of flower painting in Spain in the London exhibition of 1995 was followed by

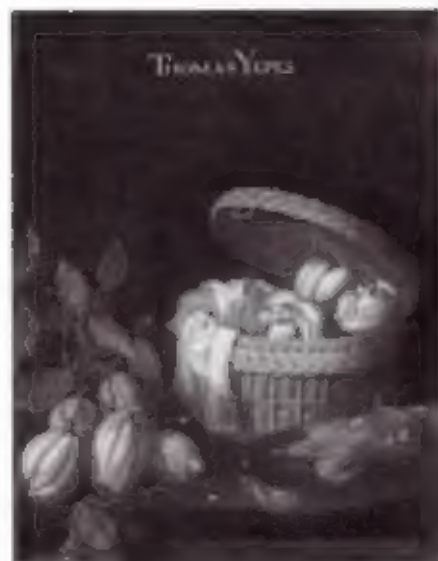


Fig. 6. Alfonso E. Pérez Sánchez, *Tomás Yepes*, Centre Cultural Bancaixa, Valencia, 1995.



Fig. 7. Alfonso E. Pérez Sánchez, *Juan de Arellano*, Caja Madrid, 1998.

a monographic exhibition of seventy flower paintings of Juan de Arellano (1614-76) organised by Alfonso E. Pérez Sánchez in 1998 at Caja Madrid (fig. 7). This exhibition offered an unparalleled opportunity to survey the production of the most important flower painter in Golden Age Spain and was accompanied by a well-documented catalogue. An attempt to redress the balance in favour of the activities of the full complement of Spanish flower specialists was recently made by the exhibition *Spanish Flower Painting in the Golden Age*, organised in 2002-2003 by Francisco Calvo Serraller at the Frans Hals Museum, Haarlem and the Museo del Prado, Madrid. A number of naively charming flowerpieces and still lifes by the Spanish-Portuguese artist Josefa da Obidos (1630-84) were included in a monographic exhibition, *The Sacred and the Profane. Josefa da Obidos of Portugal*, organised by Angela



Fig. 8. Alfonso E. Pérez Sánchez, *Colección Pedro Masaveu: floreros y bodegones*, Museo de Bellas Artes de Asturias, Oviedo, 1997.

rititioner of still-life painting in 18th-century Spain (fig. 9). One of the most important results of this show was the return to the Prado from deposit of a number of the still-life paintings belonging to the series of works Meléndez painted for the Prince of Asturias. In 1985, in the same year that Eleanor Tufts published her scholarly monograph and catalogue on the artist, *Luis Meléndez, Eighteenth-Century Master of the Spanish Still Life*, she and Luna collaborated on another monographic exhibition, *Luis Meléndez: Spanish Still-Life Painter of the Eighteenth Century*, that began at the North Carolina Museum of Art and travelled to two other venues in the United States. Not only did this exhibition cement the international artistic status of Meléndez by including many of the finest works of the artist, but its catalogue is the result of a productive collaboration between the leading scholars of the artist. The forthcoming exhibition of Meléndez's still

Life in 1997 at the European Academy for the Arts, London.

Alfonso E. Pérez Sánchez organised an exhibition devoted to the distinguished Masaveu collection of Spanish still lifes at the Museo de Bellas Artes de Asturias, Oviedo, in 1997, *Colección Pedro Masaveu: floreros y bodegones* (fig. 8). Another, was the exhibition of the collection of still-life paintings in the Museo Cerralbo, Madrid, *La pintura de bodegón en las colecciones del Museo Cerralbo*, organised by the present writer in 2001, whose catalogue revisited problems of attribution of the works of Juan Fernández, El Labrador and his contemporary Juan de Espinosa (active c.1630-c.1660).

The monographic exhibition, *Luis Meléndez: Bodegonista español del siglo XVIII*, organised by Juan Luna at the Museo del Prado in 1982 established the reputation of Meléndez as the leading prac-

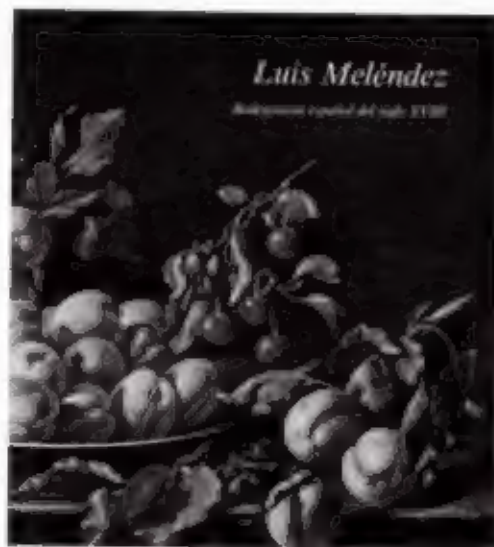


Fig. 9. Juan Luna, *Luis Meléndez: Bodegonista español del siglo XVIII*, Museo del Prado, Madrid, 1982.

lives at the Museo del Prado in February 2004, organised by the present writer and Juan Luna, will draw on these important precedents and research that has been undertaken since then.

The present exhibition, held in the galleries of Rafael Valls in London and Caylus Anticuário in Madrid, promises to make its particular contribution to the unfolding story of the study of Spanish still life outlined here. It includes paintings by many of the most important practitioners in the genre, such as Juan Van der Hamen, Alejandro de Loarte (c.1595-1626), Francisco de Barrera (1595-1658), Mateo Cerezo (1637-66) and Pedro de Campobón (1605-74). There is an important flowerpiece by Juan de Arellano and an unpublished *Vase of Flowers*, signed and dated 1644 by Antonio Ponce (1608-77), showing the finesse of this artist in a genre in which he learned from and succeeded his master, Juan Van der Hamen. Also present is a *Garland of Flowers* painted on a gold ground by Bartolomé Pérez (1634-98), a picture that formed part of the extensive ensemble of flowerpieces decorating king Charles II's Gilded Bedchamber (*Camión Dorado*). Trained by Juan de Arellano, not only was Pérez one of the most accomplished Spanish flower painters, but the importance of this painting is considerable since it remains the only known example from this series.

Tomás Yepes is represented by two still lifes, including his *Basket of Grapes and Flowers*, in which he demonstrates his prowess in a subject matter that always represented a particular challenge for artists due to the legendary precedent of the realistic grapes painted by Zeuxis in classical antiquity. There are also distinguished works by the enigmatic master presently known as "Pseudo-Yepes", whose identity remains unknown, despite the evident quality of his paintings and his adoption of stylistic features borrowed from early Roman still-life painting in the wake of Caravaggio. There is also a rare still-life painting by Francisco Barranco (documented 1640s), whose production has only begun to emerge from the shadows in recent years. While Juan de Espinosa was the only serious rival to Juan Fernández, El Labrador in still lifes with grapes, this exhibition shows his range in other subject matters, including an evident speciality in playful still lifes depicting curious table fountains with fruit and flowers.

The exceptional quality of Valencian still-life painters of the 18th century is well illustrated by the pictures in the present exhibition. These are headed by a *Vase of Flowers* by Benito Espinós (1748-1818), the director of the Escuela de Flores of the Valencian academy and the most important flower painter of his generation. The intense colours, fluent brushwork and falling dew drops that imply the freshness of the blooms make it one of his most beautiful paintings. The flower paintings of the younger artists Miguel Parra (1780-1846) and José Romá (1784-1847) take the flowerpiece to a new level of decorative spectacle. Although piecemeal research on the Valencian school of still-life painters has been undertaken in the past, a modern, authoritative survey is long overdue. One of the great enigmas in the study of Spanish still life, however, remains the painting of the 19th century. Although this

I.

ALEJANDRO DE LOARTE

C.1600 – 1626

Alejandro de Loarte appears to have been a very short-lived contemporary of Juan Van der Hamen y León. The exact date and place of his birth are still unknown, but he described himself as a resident of Madrid when he married there in 1619, four years after Van der Hamen had married. He may have undergone his apprenticeship there and was probably already a practising painter at the time. By 1622 he had perhaps moved or returned to Toledo. He was certainly there by 1624 and died there in December 1626. His private clients were mostly professionals and well-off artisans. His best works are still-lives, all dating from the last four years of his life. These compositions portray objects suspended and arranged within a window-frame or on a shelf and broadly follow the format of works by Juan Sánchez Cotán and Juan Van der Hamen y León. Whereas van der Hamen's still lifes give us a glimpse of affluent life at the court, Loarte's show us the intimate details of middle-class life.

A Still Life with Meat and Tavern Scene

Oil on Canvas

19 x 27 inches (49.5 x 70 cms)

EXHIBITED: The National Gallery of London, *'Spanish Still Life from Velázquez to Goya'*, Londres, 1995, pp. 58-59, fig. 42.
Marthiesen Fine Art Ltd, London, *'An Eye on Nature'*, 1997, pp. 124-126, n° 16.

LITERATURE: William B. Jordan, *'An Eye on Nature'*, London, 1997, pp. 124-126, n° 16.
William B. Jordan, *'Spanish Still Life from Velázquez to Goya'*, London, 1995, pp. 58-59, fig. 42.





JUAN VAN DER HAMEN Y LEÓN

1596 - 1631

Juan Van der Hamen y León's still life work was particularly innovative

His work was a blend of Dutch and Spanish styles. His work was already in Spanish collections at this date

Van der Hamen y León's still life work was particularly innovative. His work was already in Spanish collections at this date. He was a number of poetic eulogies to him.

A Still Life with Figs in an elaborate Fruit Bowl and two Vases of Flowers

Oil on Canvas

22 1/2 x 37 1/2 inches (57 x 95 cms)

Signed and Dated 1621

LOANED BY Jordan

Van der Hamen y León's still life work was particularly innovative. His work was already in Spanish collections at this date. He was a number of poetic eulogies to him. A strong influence of earlier Flemish models which the young Van der Hamen used consistently is replaced by Spanish restraint and decorum. There is now a simplicity and severity recalling the work of Sánchez Cotán. The cool grey table ledge supports the grand, symmetrical forms of the ormolu-mounted porphyry fru bowl, which contains black and yellow figs. The glass vases with their more delicate ormolu supports gleam luminously out of shadows the disappear into the very typical dark background. A hint of distant illumination from a window coming from behind and to the left of the artist (and the viewer) is caught on the reflective surfaces of the porphyry and the glass of the vases. A solitary split fig and a fallen carnation add to the slightly unsettling sense of transience.

WORKSHOP OF JUAN VAN DER HAMEN Y LEÓN

1596 – 1631

~~A Still Life of Pears and Peaches in a Basket with other Fruit resting on a Ledge~~

Oil on Canvas

17 5/8 x 23 5/8 inches (44.8 x 60 cms)

PROVENANCE English Private Collection

~~==~~ ~~KATHERINE~~ ~~1. The painting is a work of the workshop of Juan van der Hamen y León, De Wijk bij~~
~~Jordan~~

NOTE: ON LOAN FROM A PRIVATE COLLECTION





FRANCISCO BARRERA

1595 – 1657

Francisco Barrera was born in Madrid and appears to have lived most of his life in that city. It is not known with whom he was apprenticed, but we do know that between 1611 and 1615 he was a leading light in artistic circles in Madrid.

Francisco Barrera was, like many other artists of the period, a versatile painter and apart from his "Bodegones" he was known to have executed many commissions for religious institutions. These being of saints and religious content. He was also to produce some interesting landscape pictures.

It is interesting that at this time there were trading shops in the centre of Madrid and we know that Barrera, together with Juan de Arellano, supplied pictures for this open market and sold their works there. It seems that after the successful reception of his pictures, he was to specialise in nothing but Still Life paintings.

The artist was especially successful at producing pictures representing the months of the year. These beautiful pictures are always inscribed with the month and always represent scenes of every day life that relate to the country activities appropriate for that month.

A Still Life of Peaches, Fish, Chestnuts, a tin Plate and sweet Box and two Mexican lacquer Cups

Oil on Canvas

15 1/4 x 32 3/4 inches (38.5 x 83 cms)

PROVENANCE: Private Collection, Barcelona.

LITERATURE: Peter Cherry, *Arte y Naturaleza: El Bodegon Español en el Siglo de Oro*, Madrid, 1999, fig. XLVII

FRANCISCO BARRERA

1595 – 1658

A Still Life Representing the Month of April

Oil on Canvas

39 3/4 x 61 1/2 inches (101.5 x 156 cms)

Signed and Inscribed *Fran. Barrera Ft. Abril. 4*

PROVENANCE Private collection, Madrid

FRANK FORTY, *Art and Nature in the Baroque Spanish Still Life of Oro*,
Madrid, 1999, p. 206, fig. XLIV n° 2





FRANCISCO BARRERA

1595 – 1658

A Still Life Representing the Month of June

Oil on Canvas

40 1/2 x 61 1/4 inches (103 x 155.5 cms)

Signed and Inscribed *Fran. Barrera Fl. JUNIO*

L. FERRAZ, R. Pérez-Cerdá, *Arte y Naturaleza: La Bodegón Español en el siglo de Oro*
Madrid, 1999, p. 203, Fig. XLV, nº 2

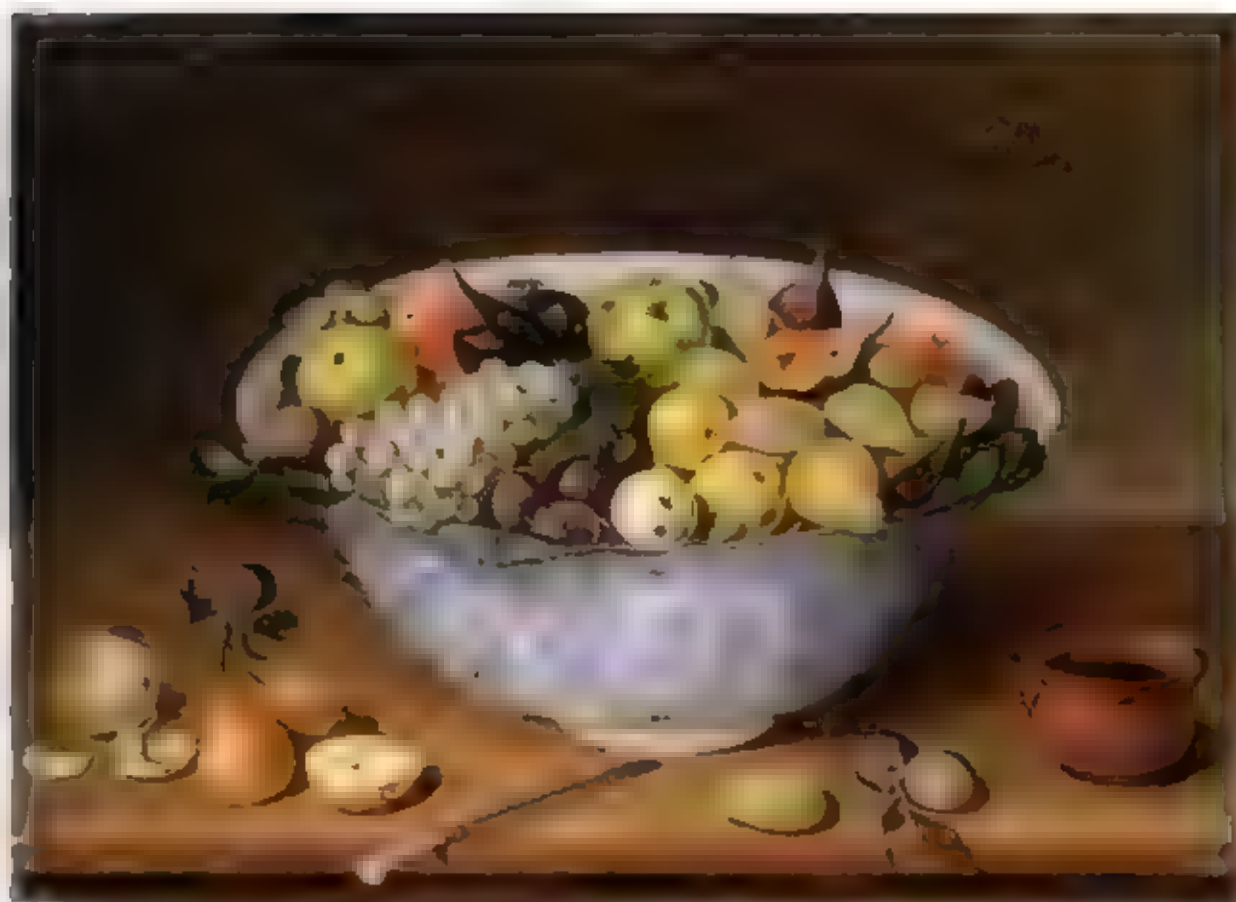
[illegible]

4. Sub-rite: 1 Fruit in a blue and white majolica Bowl with other Objects on a Table

21 1/2 x 29 1/2 inches (54.5 x 75 cms)

PROVENANCE Conde de Rosillo Collection, Madrid, c. 1930
Private Collection, Madrid

ANZB *Revista de Arte y Naturaleza F. Bode en España en el Año de Oro*, Madrid, 1999, p. 264, fig. LXXXIX.





8

PEDRO DE CAMPROBÍN PASSANO

1605 – 1674

A Still Life with two Vases of Flowers.

Oil on Canvas

21 1/2 x 23 3/4 inches (53.5 x 60.5 cms)

TOMÁS HIEPES

c. 1600 – 1674

None of the Castilian biographical sources written before 1800 mentions Tomás Hiepes, whose considerable local fame (it seems) was limited to the region around Valencia, where he was probably born and where he died at an advanced age in 1674. Until recent years very little was known about Hiepes' life, but from recent research a good deal can be inferred about his family circumstances and his early career. From these newly uncovered documents, and from the eighteenth century account of his life by the Valencian Marco Antonio de Orihuela (1741-1813), a coherent personality begins to emerge.

In October of 1616, Tomás Hiepes, already described as a painter, was admitted to the Colegio de Pintores in Valencia, an indication that his birth must have been around 1600 or possibly a few years before. Further documentary evidence is non-existent until 1640 when we learn that he has married Ana Elex, an heiress to a wealthy Valencian family with land and dying trade interests.

At this time in his life and throughout the next forty years, Hiepes, usually accompanied by his wife, made periodic visits to trade fairs in Medina del Campo in the Castilian province of Valladolid. On these visits he must have become accustomed to the work of Juan Van der Hamen y León. Without prior knowledge of his work it would be hard to conceive the work of Hiepes. Indeed the first documented works by Hiepes are a series of fruit pictures sold to his notary and friend Vicente Cortés, in 1632, merely a year after the death of Van der Hamen.

Hiepes' predilection for painting sweets is explained by the importance of elaborate sweets in Spanish society at this time and the fact that his sister was a confectioner. Indeed it was through a lawsuit with this sister (who was trying to take advantage of his wife's fortune) that this information about Hiepes arose.

In 1655 Hiepes participated in the city's decorations honouring the second centenary of the canonisation of Saint Vincent Ferrer. The decorations for which he was responsible in the cloister of the Convent of Santo Domingo, included monumental paintings of fruit, which won him much acclaim. No other documents survive from his lifetime but numerous signed and dated still-lives from the early 1640s help to assess his artistic development.

Hiepes' surviving works attest to his extremely broad and prolific output. He painted fruit still-lives, game-pieces, flowerpieces, banquet pieces, kitchen still-lives, dessert still-lives, still-lives in landscapes and what might be called garden pieces. His works are brimming with an irresistible provincial charm and a delightful inventiveness suggestive of the sybaritic life of this prosperous Mediterranean town.

Hiepes' work can be found in most major institutions around the world.

A Still Life of Fruit

Oil on Canvas

28 x 32 1/4 inches (71 x 800 cms)





TOMÁS HIPPES

C. 1600 - 1671

A Still Life of a Basket with Grapes

Oil on Canvas

25 1/2 x 35 1/4 inches (65 x 89.5 cms)

PROVENANCE Private collection, Madrid

Collection of Duque de Valencia, Madrid - c. 1935

J. A. López de Letona, *Arte y Naturaleza. El Bodegón en la pintura de Siglo XVII*

Ora', Madrid, 1999, fig. C.

Julio Cavestany 'Flores y Bodegones en la pintura española', Madrid 1936 y 1940, p. 154, n.º 28

J. A. López de Letona, *Arte y Naturaleza. El Bodegón en la pintura española* Madrid, 1935, p. 154, n.º 28

PSEUDO-HIEPES

Act circa 1650 – 1675

Recent research and in particular the exhibition at the National Gallery in London has identified by numerous known as Pseudo-Hiepes as a Spanish painter. Previous scholarship had confused him with an Italian painter who has also been in the Master of the Lombard Fruit Bowl and wrongly assumed to be Italian by Italian scholars as well as Paul de Cadenet and Thomas Hiepes both of whom have a very individual style.

Pseudo-Hiepes' workshop was largely provincial and very active, producing a great number of still lifes that varied enormously in quality. Typical of Pseudo-Hiepes's work is an oil on 'Still Life with Ebonyized Cheese, Fruit and a Vase of Flowers' exhibited in the 1995 Narbonne Gallery, London. Spanish still life (akubus) are of a group of still lifes in a Madrid private collection which were wrongly attributed to Hiepes in 1870. Among the objects in a small chest of drawers, or *cofrerías*, something that appears in almost all still lifes by Hiepes, Pereda, Castañeda and other Spanish painters of the 1650s and 1660s. The top of it is a shaped wooden plate. Melons stand in this way were depicted by Hiepes, and this very scene is repeated in other still lifes by Pseudo-Hiepes. In the background are a whole openwork wooden fruit bowl, a ripe melon, a dead bird and a Spanish vase of flowers. Both the melon on the table-top and the very same arrangement of flowers were used by Pseudo-Hiepes in other still lifes. It was indeed a characteristic of the artist and his workshop to repeat selected motifs, as well as entire compositions. Aside from its subject, or colouring, one of the most prominent aspects of his still life paintings, and of the artist's style in general, is the strong sense of light that projects the background diagonally, in the manner of Italian *Caravaggisti* still lifes. This borrowing from Italian art is unusual in Spanish still life painting and is one of the aspects of the artist's style. In applied Italian still life thinking he was one of them. The dramatic contrast of light and shade is somewhat more successful in defining the ambience of Spanish painting from the same era as the (unusual) 3D Life with Ebonyized Cheese and a Vase of Flowers, in which the objects are designed in a more or less symmetrical arrangement on a five-sided white pedestal with a carved incised corner. As in most of Pseudo-Hiepes's works, the objects of glass and wood have an almost generic character, as if they were made up rather than observed from actual things. The type of striped glass bowl at the right, filled with red wine, is typical of the artist's work. It is decorated with white rings of opaque glass, called *latación*, a characteristic of products of the glass factories of Catalonia and Valencia. It is also seen in Hiepes's still lifes but is not usually seen in other from Castile. Perhaps the most striking motif in this picture is the plate containing a modelled white horse on top of which is a horse's head with a ring stuck into it. It is characteristic of the modern repertoire of Pseudo-Hiepes and his workshop that this motif was used in other works too.

In seeking to understand the motifs of Pseudo-Hiepes's style, which so many were written down in the manuscript of Spanish still life painting, it is useful to focus on several of its distinctive features. Among them are the types of support on which the objects are arranged: the striped table-top and the stone pedestal. The forms can be decorated with either a lobate design, a simple, geometric design, or no design at all, although these are quite different from the cubic planths of earlier Spanish painters.

Pseudo-Hiepes, whether he had travelled or not, probably worked in a large Spanish city in the third quarter of the seventeenth century. At this time, certainly in Madrid, he could have known almost any kind of Italian paintings, since wherever else outside Italy still were there so prevalent as in such variety. Like Juan de Aspillan, he may have operated when the Spanish call an abundant public in a workshop where clients could come and buy still lifes that were painted by the master and his assistants following a set of formulae, and using a repertoire of motifs that were combined in various ways and repeated often. The uniform quality of the pedestals, table-tops and backgrounds, which were all completely painted before the objects, suggests that the workshop may have had specialists who performed these tasks. The fairly general modelling of the objects in his pictures suggests that they were possibly painted from models or pattern books, not from life. The much named Lombard fruit bowl was very likely one of these models. Other objects in the still lifes, though not very specially observed, suggest by their general style were manufactured no earlier than the middle of the seventeenth century. The fact that so many of the still lifes seem to have been sold as sets suggests that they were used as decorations in large houses.

A Still Life with Fruit hanging from the r Branches, Birds, a Hea cornucopia placed on a Cheese in a porcelain bowl, a glass Vase with Flowers on a stone Ledge

Oil on Canvas

21 1/4 x 34 1/4 inches (54 x 87 cms)

PROVENANCE Spanish Private Collection

English Private Collection

NOTE

ON LOAN FROM A PRIVATE COLLECTION





PSEUDO-HIEPES

Att. circa 1650 – 1675

A Still Life of Flowers, Partridges and Pears

Oil on Canvas

34 1/2 x 49 5/8 (87.5 x 125.5 cms)

PROVENANCE Private Collection, Spain (until 1946)

Private Collection, New York

EXHIBITION Museum of Modern Art, New York, *An Eye on Nature*, 1957, no. 10

PSEUDO-HIEPES

Art. circa 1650 - 1675

A Still Life of Flowers in a Vase, Fruit in a Bowl and hanging Grapes

Oil on Canvas

28 1/4 x 43 1/4 inches (72 x 110 cms)

PROVENANCE Dr Kurt Benedict
Otto Wertheim, 1967
Swiss Private Collection





Le belonged to the same generation of artists as Antonio Porro, working in the same period. He was probably a student of Porro, who was working in the same period. He was probably a student of Porro, who was working in the same period.

Oil on Canvas

Rev. R. ... *Acta Naturae et Historiae* ... Madrid, 1909 p. 210 Fig. LVII n° 1

JUAN DE ESPINOSA

C. 1615 – 1659

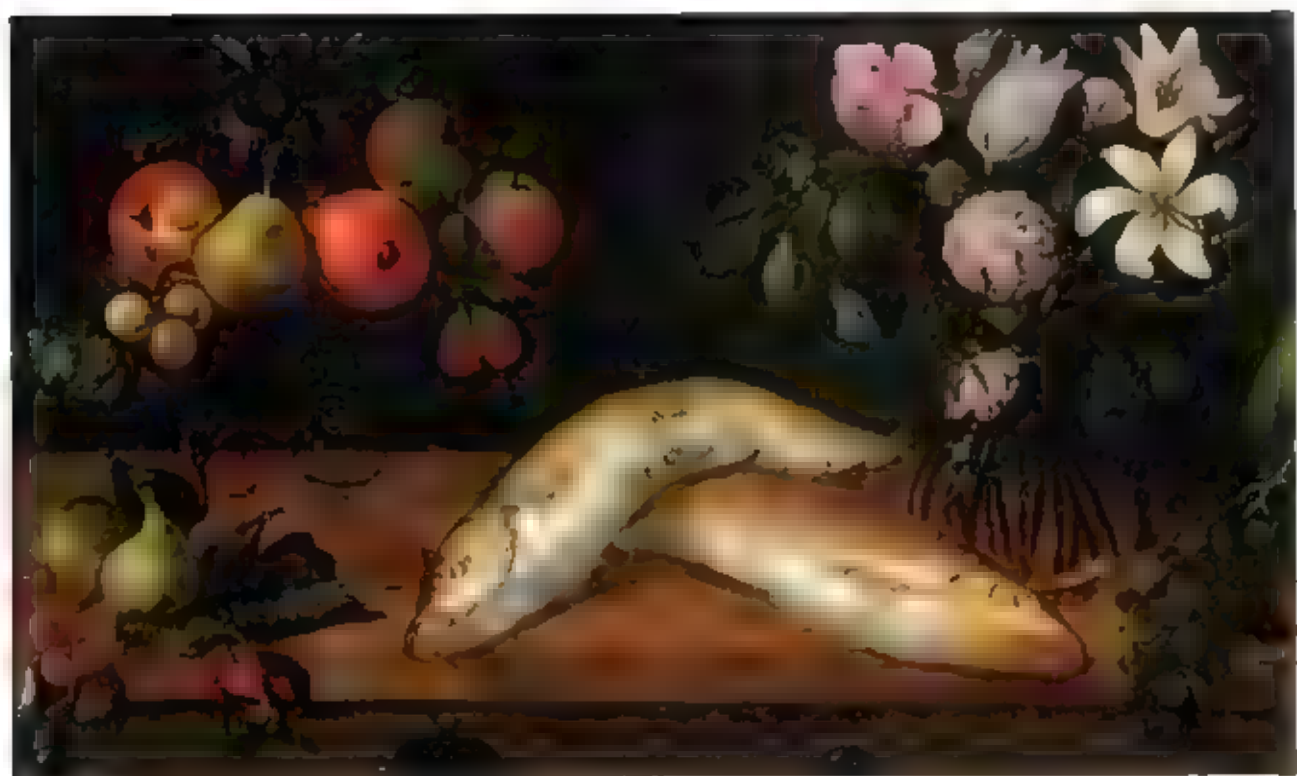
A Still Life of Grapes, Apples, Cherries, a Pomegranate, Figs and Plums resting on a stone Ledge

Oil on Canvas

25 1/4 x 17 1/2 inches (59 x 44.5 cms)

PROVENANCE: *Don Juan Antonio de Aguirre* (1800-1860), collection made in 1644
 • *Exhibited* *Neue Kunstgeschichte Spaniens: Internationale Collection of Painting in Madrid 1601 to 1733* (Los Angeles, 1997, Part 1, p. 387, n° 26)
Historia del Arte y Naturaleza. El Bolegon de Juan de Espinosa de Oro (Madrid, 1999) p. 209. Fig. LIV, n° 2.





16.

JUAN DE ESPINOSA

C. 1615 ~ 1659

A Still Life with Fish, Fruit, Flowers and a Glass Vase

Oil on Canvas

23 x 37 inches (58 x 95.5 cms)

LITERATURE REFERENCES: *Arte y Naturaleza. El bodegón español en el siglo de Oro*, Madrid, 1999, Fig. LVIII, nº 1

There are numerous documents relating to his activities in that city between the years 1607-1618. A few of these were published by Van der Hamen's nephew, J. van der Hamen, in 1904. In what follows we shall give a summary of the events of Ponce's life during those years later when Ponce married Francisca de Altaro, Van der Hamen's niece.

In 1607, when Ponce was twenty-one years old, he married Francisca de Altaro, daughter of Don Juan de Altaro, Marquis of San Juan de los Rios, Duke of Medina Sidonia, and Countess of Niebla. Francisca was the daughter of Don Juan de Altaro, Marquis of San Juan de los Rios, Duke of Medina Sidonia, and Countess of Niebla. Francisca was the daughter of Don Juan de Altaro, Marquis of San Juan de los Rios, Duke of Medina Sidonia, and Countess of Niebla.

$$\begin{aligned} & \mathbb{P}(\tau_{\text{hit}} \leq t) = \mathbb{P}(\tau_{\text{hit}} \leq t | \text{hit}) + \mathbb{P}(\tau_{\text{hit}} \leq t | \text{no hit}) \\ & = \mathbb{P}(\tau_{\text{hit}} \leq t | \text{hit}) \mathbb{P}(\text{hit}) + \mathbb{P}(\tau_{\text{hit}} \leq t | \text{no hit}) \mathbb{P}(\text{no hit}) \\ & = \mathbb{P}(\tau_{\text{hit}} \leq t | \text{hit}) \mathbb{P}(\text{hit}) + \mathbb{P}(\tau_{\text{hit}} \leq t | \text{no hit}) (1 - \mathbb{P}(\text{hit})) \\ & = \mathbb{P}(\tau_{\text{hit}} \leq t | \text{hit}) \mathbb{P}(\text{hit}) + \mathbb{P}(\tau_{\text{hit}} \leq t | \text{no hit}) (1 - \mathbb{P}(\text{hit})) \end{aligned}$$

32 x 23 1/2 inches (81 x 60 cms)

PROVENANCE Private Collection, Madrid





ANTONIO PONCE

1608 - 1662

A Still Life of Flowers including a Peony, Lily, Irises and Carnations arranged in a Conch Shell forming part of a Fountain with several Water Jets collecting in a Scallop Shell

Oil on Canvas

25 1/2 x 18 3/4 inches (64.7 x 47.7 cms)

LITERATURE *Peter Cherry, Artes y Naturaleza: El Bodegón Español en el Siglo de Oro* Madrid, 1999, p. 210-11, Fig. LVI (as Juan de Espinosa)
Peter Cherry, Spanish Flower Painting in the Golden Age Madrid, 2001, p. 97, n° 16 (as Juan de Espinosa)
Peter Cherry, Flores Españolas del Siglo de Oro Madrid, 2001, p. 127, n° 19 (as Juan de Espinosa)

EXHIBITED *From Spain, Masterpieces, Spanish Flower Painting in the Golden Age* Haarlem, Aug - Oct 2002, pp. 96-97, n° 16 (as Juan de Espinosa)
Masterpieces, Spanish Flower Painting in the Golden Age Madrid, Nov 2001 - Feb 2002, p. 127, n° 19 (as Juan de Espinosa)

NOTE *A recent examination of this painting by a well known Spanish Art Expert, Francisco Ayala, has led to the conclusion that this work is by Antonio Ponce, which is also exhibited in this exhibition, has led Dr Peter Cherry to reconsider his opinion. In his view this is a fully authentic work by Antonio Ponce and not, as previously thought, a work by Juan de Espinosa.*

ANTONIO PONCE

1608 – 1662

A Still Life with Biscuits in a Basket resting on a Stone Ledge

Oil on Canvas

14 x 22 1/2 inches (35.5 x 57.2 cms)

Signed

PROVENANCE English Private Collection

NOTE ON ———— AN FROM A PRIVATE COLLECTION





Juan de Arriaga was born in 1874 in San Sebastián, a provincial town. He began his career as a composer in the Basque country where he was active as a composer and conductor. It was only in 1905, when he was 31, that he began to take part in the work of the *Exposición Nacional* of 1905, the first of the great musical compositions in Spain.

His car comes and goes in 20 minutes. The flowers seem to be in a state of work, reflecting the heat of the sun and the heat of the sun. The flowers are in a state of work. Are they in a state of work? They are all a mass of flowers, and they are all a sharp, sharp wind has ruffled momentarily the big glass vase of blooms.

But "I had to say what I had to say," he says. "I was not afraid of my own son José."

Museums where examples of the artist's work can be found include

Museo Navarrico - Le Frick - Macri - Los Angeles - Los Angeles Art - Los Angeles - Louvre, Paris

A Stal Life of Tulips, Roses, Carnations and other Flowers in a Glass Vase

Clit on Canvas

25 1/2 x 20 1/2 inches (65 x 52 cms)

Signed and Dated 1674

PROVENSANT: Nachr. Wiss. u. Naturgesch. 1874, S. 107, Abb. 11
 ding to an old label au verso. This collection was dispersed in 1918.
 Private Collection, Stuttgart

BARTOLOMÉ PÉREZ

1634 – 1693

Bartolomé Pérez began his career as a painter in the workshop of his father-in-law, the Spanish artist Arcadio Barrón, in Madrid. He was a pupil of the artist, who undoubtedly taught him the basics of his father-in-law's workshop.

After the death of his father-in-law, Pérez continued his artistic training in the workshop of his father-in-law, the Spanish artist Arcadio Barrón, in Madrid. He was a pupil of the artist, who undoubtedly taught him the basics of his father-in-law's workshop. Pérez was a pupil of the artist, who undoubtedly taught him the basics of his father-in-law's workshop.

After the death of his father-in-law, Pérez continued his artistic training in the workshop of his father-in-law, the Spanish artist Arcadio Barrón, in Madrid. He was a pupil of the artist, who undoubtedly taught him the basics of his father-in-law's workshop. Pérez was a pupil of the artist, who undoubtedly taught him the basics of his father-in-law's workshop.

After the death of his father-in-law, Pérez continued his artistic training in the workshop of his father-in-law, the Spanish artist Arcadio Barrón, in Madrid. He was a pupil of the artist, who undoubtedly taught him the basics of his father-in-law's workshop. Pérez was a pupil of the artist, who undoubtedly taught him the basics of his father-in-law's workshop.

A Garland of Flowers on a Gold Ground

Oil on Panel

23 x 21 1/4 inches (63.5 x 54 cms)

PROVENANCE Probably Alcázar of Madrid, inventories of 1734 and 1741

Palacio del Buen Retiro, 1742

Private Collection, Madrid

EXHIBITION *Spanish Still Life from Velázquez to Goya*, National Gallery, London, 1995, n° 54, p. 141, illustrated.





FRANCISCO BARRANCO

1640 – 1650

Fra Francisco Barranco was an artist whose work unfortunately is not known. Ceán Bermúdez mentions that he lived in Andalusia for the last years of his life and that he was from the city of Seville. *Hay formados de su mano varios Bodegones que están pintados con Verdad y Brio. Cien años de* Presumably Ceán had seen a work or works by the artist.

A Still Life with a Partridge, Aubergines, the head of a Lamb, a copper Plate, a copper Bowl, a Knife, a Glass and a Bottle

Oil on Canvas

33.34 x 26.34 inches (86 x 68 cms)

Inscribed au verso: *Original de barranco*

REFERENCE: *Don Juan Ceán Bermúdez, 'Diccionario de Arte y Naturaleza. El Bodegón Español en el Siglo de Oro'* Madrid, 1999

Don Juan Agustín Ceán Bermúdez, *'Diccionario Histórico de las más ilustres profesiones de las Bellas Artes en España'* Madrid, 1800, p. 100

MATTO CERIZO

1637 - 1666

Matto Cerizo was a Spanish painter who lived in the same city

as Titian and Van Dyck. He was a Spanish painter who was born in the city of Madrid. He was a Spanish painter who was born in the city of Madrid. He was a Spanish painter who was born in the city of Madrid.

Matto Cerizo was a Spanish painter who was born in the city of Madrid. He was a Spanish painter who was born in the city of Madrid. He was a Spanish painter who was born in the city of Madrid. He was a Spanish painter who was born in the city of Madrid.

A Pair of Still Life Pictures with Fish, Bread, Garlic, Cheese and Copper Utensils

Oil on Canvas

23 3/4 x 33 inches (60.5 x 83.5 cm)

Signed

PROVENANCE Private collection, Madrid

LITERATURE *Arte y Naturaleza. El Bodegón Español en el Siglo de Oro*, Madrid, 1999, p. 235, fig. LXXXV, nº 1 and 2





GUILLERMO MESQUITA

1675-1747

[illegible]

the local nobility and executed some exceptionally fine works

A Pair of Still Lives of Flowers in glass Vases

Oil on Canvas

3) 1 1/2 x 28 inches (80 x 71 cms)

scribed au verso. M

LUIS MELÉNDEZ

1716-1780

Let M be given with N as a subalgebra. Then M is a subalgebra of N if and only if M is a subalgebra of N and M is a subalgebra of N . In other words, M is a subalgebra of N if and only if M is a subalgebra of N and M is a subalgebra of N . This is a tautology, but it is useful to state it explicitly.

A Still Life of Quinces, Green Pears, a Plum, and a bunch of Black Grapes, a terracotta Jug and a pottery Cup of Red Wine on a wooden table.

Oil on Canvas

14 1/2 x 19 1/4 inches (36.8 x 49 cms)

dated by him to c. 1763

[illegible]

the most fascinating still life compositions. Its appeal rests on extreme realism and volumetric construction. The surface of the picture brought to a very high finish in the left hand corner and yet wispy thin in the apparent unfinished areas of the distant quinces. Like many works by Meléndez, his many changes of composition can almost be seen with the naked eye, these pentimenti are particularly interesting in this composition in that a large bowl can be seen on an X-ray which stretches across the entire part of the fruit composition.





BENITO ESPINÓS

1738 - 1818

Benito Espinós was born in Valencia and was the son of the painter, José Espinós. He was the a founder member of the Academia de Santa Barbara which was founded some years before the Academia de San Carlos. He was apprenticed to his father and very soon gained a reputation as a painter of flower compositions. He received many commissions from the Spanish nobility particularly from the Conde de Borbomontca. He later travelled to Madrid where he executed flower still life paintings for the Prince of Asturias, the future King Carlos IV and in 1802 received another commission for more flower paintings from the King.

Espinós is probably the most important painter of the School of Valencia, specialising in flower and still life subjects of the late 18th and 19th Centuries.

Museums where examples of the artist's work can be found include:

Museo Nacional del Prado, Madrid; Museo de Bellas Artes de San Pío V, Valencia;
Real Academia Catalana de Bellas Artes de San Jorge, Barcelona.

A Still Life of Roses, Carnations, Gerani flowers, Hydrangeas and other Flowers in a glass Vase

Oil on Paper

25 x 17 1/8 inches (64.5 x 43.5 cms)

Signed and Inscribed: *Benito Espinós, Valencia*

✓

related to the canvas, 60 x 47 cms, in the Prado Museum, Madrid

JOSÉ LÓPEZ ENGUÍDANOS

1760–1812

José López Enguídanos was born in Madrid in 1760. He was a student of the Real Academia de San Fernando and a member of the Real Academia de Bellas Artes. He was a court painter to the King and a member of the Real Academia de San Fernando. He was a student of the Real Academia de San Fernando and a member of the Real Academia de Bellas Artes. He was a court painter to the King and a member of the Real Academia de San Fernando.

He was a student of the Real Academia de San Fernando and a member of the Real Academia de Bellas Artes. He was a court painter to the King and a member of the Real Academia de San Fernando.

A Still Life of Eggs in a Ceramic Bowl together with Pomegranates, Grapes and Apples on a Wooden Table Top

Oil on Canvas

14 1/4 x 18 1/4 inches (36.2 x 46.2 cms)

Signed and Dated 1807





MIGUEL PARRA

1780 – 1846

Miguel Parra was born in Valencia in 1780 and at a very early age of 12 he was to join the Sala de Principios de la Academia de Bellas Artes de San Fernando. Here his formal apprenticeship was to take place and he was to win numerous prizes in the competitions in 1795 and 1798. In 1801 he was to be awarded the first prize for his floral composition presented that year. We know that he was a pupil of Benito Espinós as well as Vicente López. On 10th July 1803, he was nominated an Académico de Mento of the Academy of San Carlos.

Thanks to family connections with Vicente López, he was to receive commissions from the court and in 1818 King Fernando 7th appointed him court painter. And in the same year he was also to be appointed Académico de la Real Academia de Bellas Artes de San Fernando.

Much appreciated in his own lifetime, his paintings were to be described by the critic, El as Torno, as the Vicente López of the flower paintings. The highest accolade in his life was to be awarded in 1823, when he was to be awarded the position of Director General of The Academia Valenciana.

Miguel Parra's paintings are always distinguished by a fine sense of colouring and draughtsmanship into which he always liked to incorporate architectural elements.

A Bouquet of flowers and a vase with flowers on a table with a landscape in the distance.
Oil on Canvas
26 x 18 inches (66 x 46 cms)

JOSÉ ROMÁ

1784 – 1847

José Romá was born in Valencia and at a very early age was enrolled at the Academy of San Carlos where he was to remain until the 1800s. He studied under Vicente Lopez and subsequently Benito Escorial. In 1807, when he took part in the restoration of the Academy, which was to become the Real Academia de San Carlos, he was to take the name of Academia de Madrid.

On 11 November 1808 he was elected a full member of the Academy and was to see 30 years of his time here and at the San Carlos. Don Juan Manuel Rodríguez de Velasco de Nájera de San Pablo. Later, just the year that the *Exposición* of 1837, he was to receive the post of director to the Academy.

José Romá was a conservative and a very strong supporter of the treatment of Neoclassicism. His paintings, especially the depiction of the classical vases were very distinctive.

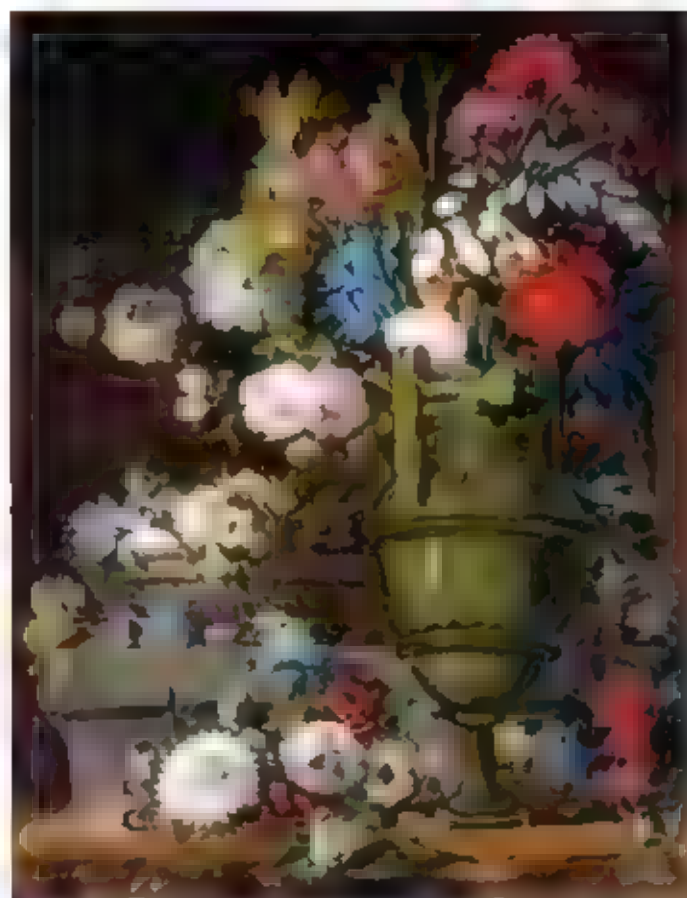
A pair of Still Lives with Neo-Classical Vases and Baskets of Flowers

Oil on Canvas

25 1/4 x 32 1/4 inches (64 x 82 cms)

Signed

PROVENANCE Private collection Madrid





FRANCISCO LACOMA Y FONTANET

1784 – 1849

Lacoma began his career as a pupil of Salvador Moler at the Academy of Barcelona where he excelled. Here he won many of the art prizes that were awarded in the Peninsula for 15 years which encouraged him to travel to Paris and establish himself there.

Here he met such well-known society and noble people as literary commissions. He befriended Jacques-Louis David and Baron Gros as well as the flower painter van Spaendonck. In 1810 he exhibited at the Paris salon and in 1812 was elected a member of the Academia de San Fernando in Madrid.

Back in Madrid he was instrumental in the effort of negotiation relating to the repatriation of paintings and works of art sacked from Spain by the French forces during the occupation of the Iberian Peninsula.

Lacoma painted primarily flower and still life compositions but excelled at portraiture as well, such as his portrait of the King Fernando VII engraved by Bata (Barcelona).

Museums where examples of the artists work can be found include Barcelona, Madrid (Academia de San Fernando) and San Sebastian.

A Bunch of White Grapes hanging from a Vine

Oil on Canvas

13 x 9 3/4 inches (32.5 x 24.5 cms)

Signed

31.

FRANCISCO LACOMA Y FONTANET

1784 - 1849

A Branch of Cherry Blossom

Oil on Paper Laid on Canvas

22 3/4 x 17 3/4 inches (58 x 45 cms)

Signed and Dated 1805

PROVENANCE English Private Collection

LITERATURE W. Ham Jordan and Peter Cherry, *Spanish Still Life from Velazquez to Goya*, London, 1993, p. 174, Fig. 145

NOTE ON LOAN FROM A PRIVATE COLLECTION





32.

JUAN MILLÁN

19th century

Little seems to be known about this painter whose skills of Still Life painting are especially remarkable. His style was very much influenced by 18th century painters especially Luis Melendez.

A Still Life Picture with Meat, Bread and Vegetables

A Still Life with Melon, Grapes and Peaches

Oil on Canvas

17 1/4 x 24 3/4 inches (43.5 x 62.5cms)

One Signed and Dated 1886 the other 1884

Index

Acknowledgements	ii
A Fruitful Collaboration: The Rediscovery of Spanish Still Life <i>Peter Cherry</i>	iii
Catalogue of Works <i>José Luis Requena Bravo de Laguna</i>	xi



RAFAEL VALLS LIMITED

OLD MASTER PAINTINGS

